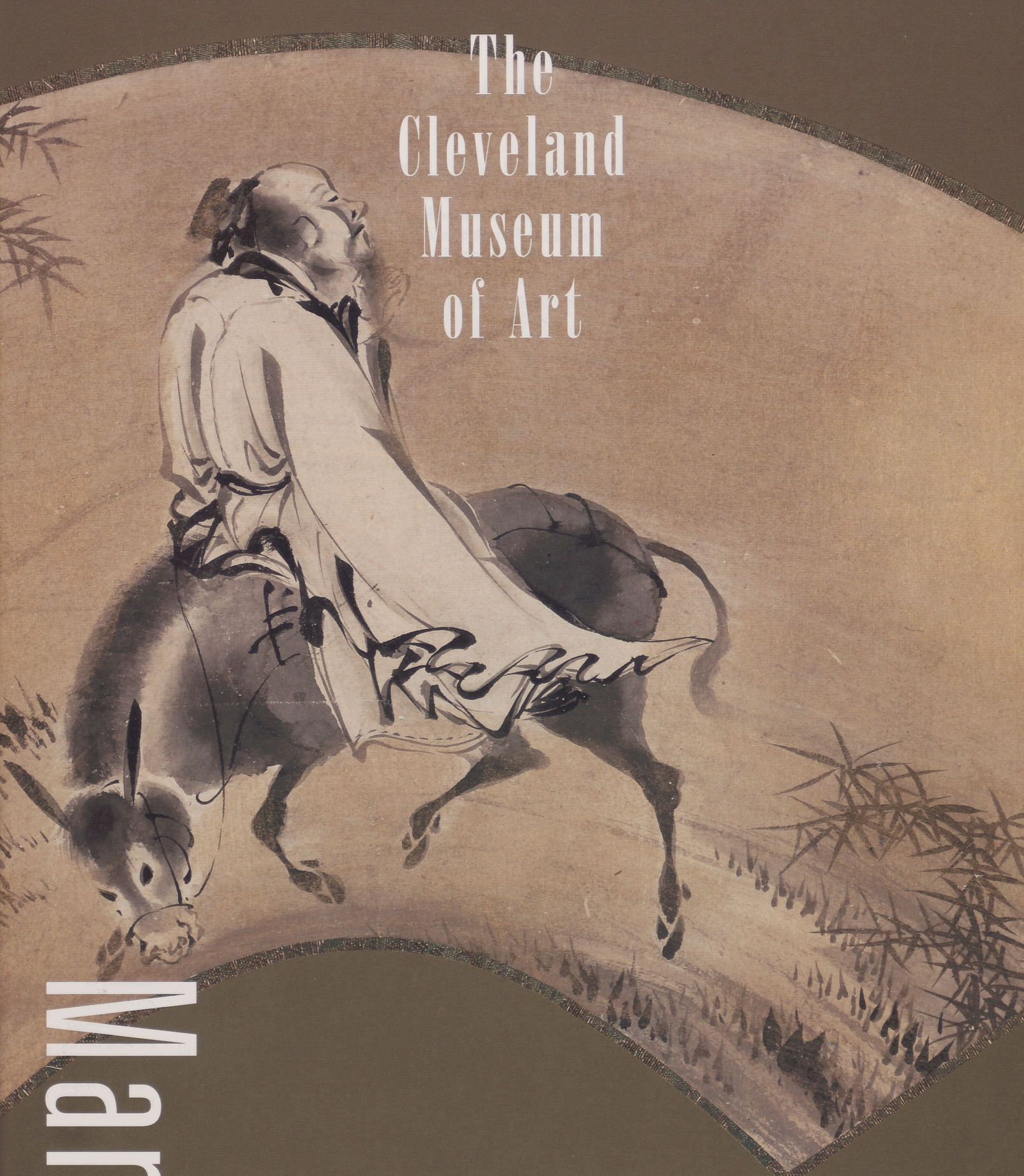
The Cleveland Museum of Art



March

Members Magazine

Current Exhibitions

Cover: Shikibu Terutada's captivating 16th-century fan painting of the legendary Chinese recluse-scholar Pan Lan (ink on paper with gold pigment, 19.3 x 50.2 cm, Collection of George Gund III) is part of the exhibition Ink Paintings and Ash-Glazed Ceramics.

TREASURES FROM THE ROYAL TOMBS OF UR

Gallery 101, through April 23
Exquisite objects from the dawn of civilization
Supported in Cleveland by The Hershey Foundation, The John C. and Sally S. Morley Family Foundation, and Kohrman Jackson & Krantz

JEFF BROUWS PHOTOGRAPHS OF CLEVELAND: A CITY RENEWED

Gallery 105, through March 17
A realistic optimist grapples with cultural geography

INK PAINTINGS AND ASH-GLAZED CERAMICS: MEDIEVAL CALLIGRAPHY, PAINTING, AND CERAMIC ART FROM JAPAN AND KOREA

Galleries 111–113, March 19–May 28
The artistic culture of medieval Japan and Korea in selections from a private collection

EAST MEETS WEST: TRADITION AND INNOVATION IN MODERN JAPANESE PRINTS

Galleries 109–110, March 19–May 28
A wealth of creative approaches to printmaking

CLEVELAND BUILDS AN ART MUSEUM, 1884–1916

Lower Level/Education, through Spring
Photos and drawings from the archives document the 1916 building's design and construction
Supported by patron sponsors Leigh and Mary Carter



Head of a Bull *(silver, lapis lazuli, and shell, Royal Tomb PG 800, University of Pennsylvania Museum of Archaeology and Anthropology B17065) can be seen in* Treasures from the Royal Tombs of Ur.

From the Director

Dear Members,

This feels familiar. The Cleveland Museum of Art was the reason my family moved to Cleveland in 1953, and, now, the Cleveland Museum of Art is the reason my husband and I are here today. In between, there is a story.

I became interested in the world of art as I was growing up, during the years I spent first in Seattle, then in Cleveland and in this museum. My father was a curator in what was then called the department of oriental art, and his love of his work pervaded our lives. He was named director of the museum in 1958, and so, before I had gone off to college and graduate school, art had become absorbing for me. I embarked on a career as a curator and scholar, a path that led me to Toledo, North Carolina, Chicago, and most recently to Richmond, Virginia, where I held the post of director of the Virginia Museum of Fine Arts starting in 1991. Meanwhile, from a distance, I kept one eye on the Cleveland Museum of Art: there were three major building expansions, great exhibitions, stellar acquisitions, admirable scholarship, and enlightened and effective education programs. My father, Sherman Lee, retired in 1983 and Evan Turner took the helm for a decade, a high point of which was a spectacular 75th anniversary celebration in 1991.



During those years my impression of this museum only grew stronger, as I became increasingly aware through my association with national organizations including the National Endowment for the Arts, the American Association of Museums, and the American Federation for the Arts. In these and other contexts, Cleveland often stood head-and-shoulders above the rest, both in intellectual quality and in audience focus. It was through such activities that I came to know Bob Bergman, with whom I served in a number of capacities. His belief in a museum as a source of inspiration to its entire community resonated with my own. I do not know another person who could articulate that philosophy better. In recent years, we in the national museum community watched the Cleveland Museum of Art assume a new position of leadership in connecting museums with broader communities. It was inspiring to watch, even as we in Richmond experienced our own successes in expanding our audiences.

It was a tragic blow when Bob Bergman died last spring after less than six years as director here, a profoundly sad event for the entire arts community. Yet, it was obvious to all of us that the professional attitude and inclusive spirit still thrived in Cleveland: the staff continued to produce work of the highest quality, exciting exhibitions continued to delight visitors, major acquisitions continued to make national headlines, and people from all walks of life continued to feel welcome at the Cleveland Museum of Art. I, too, feel most welcome here. And I feel especially honored to have been asked to lead this remarkable institution.

If there is one word that captures what this museum means to me, it is this: *quality*. Quality does not exist in esoteric details that only a specialist can discern. It is not an exclusive notion formulated to distance people who lack it. Just the opposite: Quality is found in works of art by those who express themselves best, who communicate most clearly, and reach out memorably through visual means.

Other art museums may have more objects, or even greater fame, but the quality of this collection in the power and eloquence of individual objects is unsurpassed. I feel it is our calling as a great museum to provide the environment and interpretive tools to bring people into meaningful conversation with these remarkable works of art. We are fortunate in this effort that the works of art held in trust at the Cleveland Museum of Art for all the people are so universally powerful and appealing. They nourish the spirit.

I ask your assistance in the coming years to help us bring these remarkable works of art to the broad audience they deserve, and to bring to all the people of our community the pleasure and meaning anyone can find at the museum.

Finally, at the risk of stating the obvious: I am delighted to be here. It's nice to be home.

Sincerely,

Katharine Lee Reid

Katharine Lee Reid, Director

Members have three opportunities to meet the new director: Tuesday, March 28, at 5:30 (for members only, by RSVP through the ticket center); the morning of Thursday the 30th at 11:00, and Saturday, April 1, at 10:30.

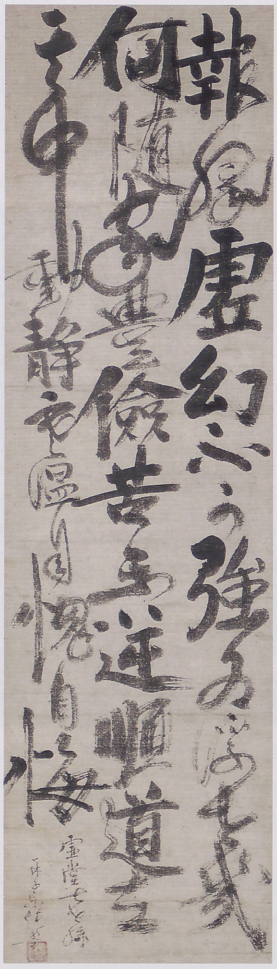
Water and Ink

INK PAINTINGS AND ASH-GLAZED CERAMICS: MEDIEVAL CALLIGRAPHY, PAINTING, AND CERAMIC ART FROM JAPAN AND KOREA
March 19–
May 28

One of the finest periods in the long and distinguished tradition of ink painting in Japan came during the 14th and 15th centuries. Known as *suibokuga*, "water and ink paintings," these depictions of rocks and flowers, religious figures, landscapes, and wildfowl captured the imagination of the Japanese, who have conscientiously preserved both their own historic efforts in this medium and the Chinese and Korean examples from which their artists initially drew inspiration.

Chinese art and cultural values were highly esteemed by the Japanese, who readily nurtured—and adapted—Chinese ideas. The Buddhist clergy acted as primary transmitters for this flow of material and ideas between China and Japan, and between those two countries and Korea. Of the religious material brought back by the Japanese sojourners to their monasteries in Kamakura and Kyoto, calligraphy and scroll paintings constituted the most significant portion. Portable, easy to display, and effective as potent visual expressions of new religious doctrine, hanging scrolls and handscrolls became favored items with the itinerant monks.

The development and subsequent entrenchment in medieval Japan of Chinese-based cultural norms provided an invigorating source of inspiration for Japanese artists. Ceramists, lacquer craftsmen, metalworkers, calligraphers, and painters were provided with a fresh, challenging new wave of artistic forms, concepts, and technology. Small groups of monks within Zen temple precincts devoted their energies to mastering the vivid ink painting techniques displayed in the imported Chinese and Korean works. Gradually suibokuga came to embrace not just the difficult ink wash techniques—or even the novel and varied subject matter portrayed in these foreign scrolls—but also an understanding of a comprehensive aesthetic sensibility.



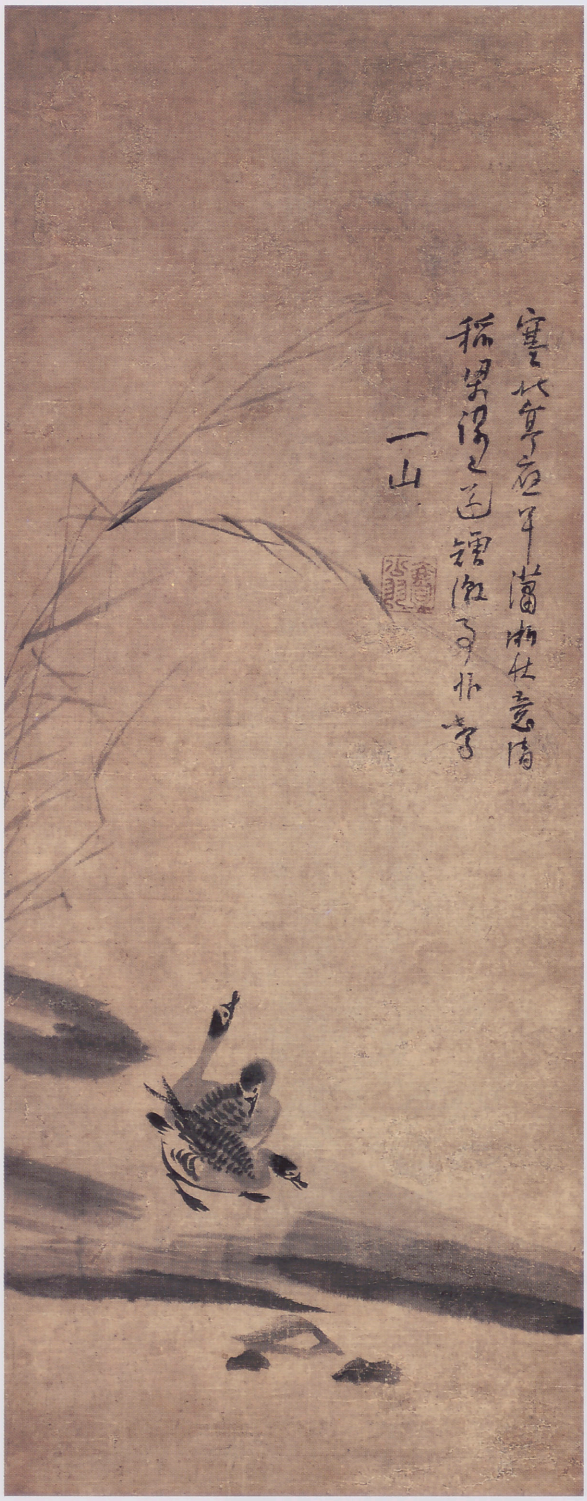
Not surprisingly, some of the amateur priest-painters who attempted suibokuga succeeded admirably at copying and then transforming Chinese pictorial subjects, ultimately imbuing them with a new, patently Japanese character. These painters, while admittedly working "in the style" of the Song and Yuan masters, simultaneously gave expression to their own incipient, native, pictorial vision. Korean monk-painters then resident in Zen monasteries also influenced their colleagues, who enthusiastically embraced the Koreans' often novel, and dramatic, compositions and brush styles.

Paintings illustrating Zen parables or the patriarchs, plum branches, still lifes with vegetables and fruit, as well as birds are primary, time-honored subjects in the traditional Zen painting repertoire that are little represented in Western collections. As a consequence, these subjects remain less understood for what they are in Japan: icons of central historical and religious themes, selected over the centuries by Zen culture to reflect important principles of conduct and morality in the continuum of Zen life.

George Gund has assembled an impressive group of paintings exploring the more nontraditional arenas of ink and brush expression in medieval Japan and Korea. This unorthodox, lively approach also centers on the visual power of calligraphy, and its seamless melding with the traditional art of painting in Japan and Korea with brush and ink on paper.

■ Michael R. Cunningham, Curator of Japanese and Korean Art

Four hanging scrolls in the exhibition—including Reflections of Priest Foyen *(125.4 x 35.6 cm, Collection of George Gund III)—are by Ikkyū Sōjun (1394–1481), a brilliant, eccentric, and contentious Zen priest who has become the stuff of popular legend in Japan. His distaste for the institutional Zen of his time led to a melding of colloquial language with Chinese literary imagery of the distant past. His poetry, like his life, pushed established norms into challenging terrain. The first phrase of his brusque, emphatic calligraphy on this narrow paper scroll reads: "Life is a mirage."*



Among Zen's most revered early masters was the Chinese monk known in Japan as I-shan I-ning (Issan Ichinei, 1247–1317). A sophisticated man of letters, he brought to Japan an interest in classical Chinese literature. He added calligraphic inscriptions to many paintings, including the anonymous Geese in a Landscape *from Japan's Kamakura period (80.8 x 32.2 cm, Collection of George Gund III).*



Rarely seen in Western collections is the work of the monk-painter Sesson Shūkei (active c. 1504–c. 1589). Four centuries later such dramatic imagery would influence America's abstract expressionists. In Bamboo and Plum *(105.2 x 48.2 cm, Collection of George Gund III), the vibrant, muscular brushstrokes are actually carefully composed of light and then darker ink washes adjusted to impart a very real sense of natural plant appearance as well as space and depth in the composition.*



The Disrobing of Christ *combines Giandomenico's ability to concentrate on the essence of a historical narrative while incorporating peripheral characters that add a touch of contemporary reality (pen and brown and black ink, brush and black, brown, and red-brown wash, over black chalk, framing lines in brown ink, 47.9 x 38.2 cm, Purchase from the J. H. Wade Fund 1999.5).*

The Disrobing of Christ

Giandomenico Tiepolo (1727–1804), eldest son of the great Venetian frescoist Giambattista Tiepolo (1695–1770), has recently moved from the shadow of his father to become appreciated for his own originality in subject matter and composition. After following Giambattista's style early in his career, especially as his father's principal assistant, Giandomenico emerged by the 1760s as an independent, unique personality. He did not abandon the religious themes so dear to Giambattista's legacy of Renaissance art, but imbued these time-worn subjects with a new vitality and immediacy appropriate to the emerging neoclassical and naturalistic taste of the Enlightenment. He eschewed the mythological subjects of Giambattista for genre scenes taken from everyday life, documenting the amusements and foibles of his fellow man.

In his drawings, for which he is best known and admired, Giandomenico played the white of the paper against various depths of monochromatic washes, adding a liveliness and variety to his figures. There are study drawings for paintings in his oeuvre, but he found that his forte was in the finished, narrative drawing. His penchant for storytelling led to the completion in the 1780s and 1790s of several series of drawings, including a group of 104 sheets of carnival scenes with the Italian commedia dell'arte figure of Punchinello as the leading character *(Divertimenti per li Ragazzi)*, genre scenes of everyday life *(Scenes from Contemporary Life)*, and stories related to the Bible.

The most impressive of Giandomenico's religious drawings is his so-called Large Biblical Series, in which he related the stories of the Old and New Testaments, the Apocrypha, and the Acts of the Apostles in more than 260 drawings. Unlike the horizontal genre scenes of Punchinello, the works were executed in a vertical format. These large independent drawings remained in albums in Giandomenico's possession his entire life. Today they form two groups. The first consists of an album of 138 drawings sold to M. Fayet in a Venice shop in 1833. That album has been in the collection of the Louvre since 1893. A second group was also purchased in Italy in the early 19th century by M. Luzarches, mayor of Tours. Many of these were dispersed in a sale in 1921. All the large biblical drawings by Giandomenico on the market in this century, including the one recently acquired by CMA, appear to come from this second source.

The Disrobing of Christ (Station X of the *Via Crucis*), drawn about 1785–90, combines Giandomenico's ability to concentrate on the essence of a historical narrative while incorporating peripheral characters that add a touch of contemporary reality. Giandomenico had drawn the subject earlier, in a sheet in the Recueil Fayet, but here enlivened the scene with the diagonal sweep of the cross that leads to the central protagonists. He placed the figure of one of the executioners on his knees in front of Christ, setting him apart by means of a colorful brown wash, which provides an ironic and potent moment to the event. In this subtle manner Giandomenico implied the impact of Christ's presence and the religious significance of his death. The agitation of the contour lines adds to the scene's emotional force.

This highly dramatic drawing is the first religious work by Giandomenico to enter the museum's collection, where it joins nine important sheets from the *Scenes from Contemporary Life* and the *Divertimenti per li Ragazzi.*

■ Diane De Grazia, The Clara T. Rankin Chief Curator



The wry humor of the Divertimenti per li Ragazzi *shows the tremendous range of Giandomenico's humanity, and throws the spirituality of* The Disrobing of Christ *into especially high relief. In* Punchinello Arrested *from the 1790s, Punchinello, in trouble as usual, is led away in handcuffs at knifepoint (pen and brown ink and brush and brown wash with black chalk, framing lines in brown ink over graphite, on cream laid paper, 35.1 x 46.7 cm, Purchase from the J. H. Wade Fund 1937.570).*

Reality Upended

One of Germany's most influential artists, Georg Baselitz strives to make everyday subject matter monumental. Since the mid-1960s, he has subordinated representational imagery, using expressive brushstrokes to convey states of feeling. In 1969 Baselitz began depicting the human figure upside down. Inverting the portrayal—basic and emblematic, animated by bold, energetic brushwork—forces viewers to confront a painting initially as paint, before taking in the subject matter. His best work maintains a tension between abstraction and representation, communicating the artist's often mysterious and highly charged vision.

View out the Window (Blick aus dem Fenster) is part of a landmark group of paintings created in the early 1980s that gained Baselitz wide recognition and helped launch the international neo-expressionist movement. A brilliant and resourceful colorist, he rendered this large-scale canvas with loose, choppy gestures in raw hues, dominated by a background of acid yellows. Clearly defined, a huge head of a man with an elongated neck was painted into the field of intense colors. Hand-like red shapes reach toward the man's gaping, red mouth. This anguished expression recalls the agitated figures of Edvard Munch, the great Norwegian painter and international pioneer of modern expressionist painting.

Like Munch, Baselitz creates a sense of crisis and psychological tension through the figure's contorted face and expressive hand gesture. Facial features are indicated by simple geometric shapes and defined by thick brushstrokes. At the left, a stark white rectangle indicates a window through which are visible only the bare, schematic branches of a bleak, red tree. The dichotomy between abstraction and representation continues in this delineation of a simple window framing a spare landscape.

From 1979 into the early 1980s, Baselitz was creating his first sculptures: over-lifesize figures and heads cut from a single tree with a chainsaw, chisel, and ax. Clearly his painted and sculpted figures explore the idea of monumental and volumetric presence. Indeed, Baselitz's paintings from this period are characterized by their distinctly German Expressionist quality, coupled with a bravado in scale and gesture that refers to the American abstract expressionists. The strength of facial expression, intense palette, the persona of the inverted figure, and rich surface contribute to the visual as well as cathartic and visceral qualities of *View Out the Window.*

Baselitz's paintings from this period are characterized by their distinctly German Expressionist quality, coupled with a bravado in scale and gesture that refers to the American abstract expressionists.

Born Hans-Georg Dern in Grossbaselitz, Upper Lausitz, Saxony (later part of East Germany), Baselitz adopted his surname from the city of his birth in 1961. In 1956 he studied art at the Academy of Visual and Applied Arts in East Berlin, switching the following year to the Academy of Fine Arts in West Berlin where he studied painting under Hann Trier.

With the addition of this key painting, joining works by Anselm Kiefer and Gerhard Richter, the museum now presents three of Germany's most important postwar contemporary artists.

■ Tom E. Hinson, Curator of Contemporary Art and Photography



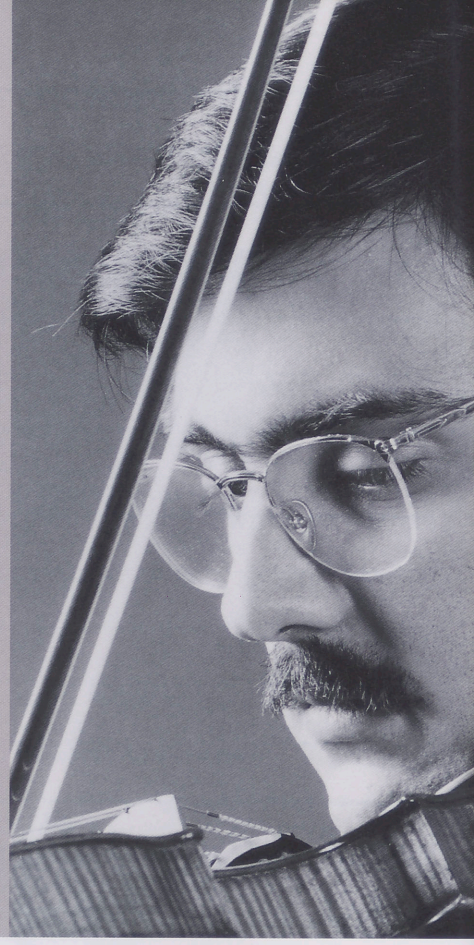
View out the Window *from 1982 is exemplary of Baselitz's inventive stylistic approach of painting his imagery upside down, instead of initially depicting subjects conventionally and then rotating the canvas once the composition is complete (oil on canvas, 249.9 x 199.4 cm, John L. Severance Fund 1999.86).*

Music

A **Gala Concert** on Wednesday the 15th at 7:30 features the return of Greek violinist *Leonidas Kavakos,* with works by Beethoven, Brahms, and Schubert. *Paul Cox* offers a free **Preconcert Lecture** at 6:30 in the recital hall. Tickets (general admission $20 or $18; CMA and Musart Society members, senior citizens, and students $16 or $14; special student rate at the door only $5) are available through the ticket center.

Free **Musart Series Concerts** abound this month. On Friday the 3rd at 7:30, pianist *Jeremy Denk* performs works by J. S. Bach, Beethoven, and Schumann. On Sunday the 5th at 2:30, *St. Paul's Choir* with organist *Karel Paukert* offer works by Duruflé, Dvořák, and Hurník. Our **Icelandic Music Festival** continues at 2:30 on Sunday the 12th with compositions by Icelandic composers performed by mezzo-soprano *Elizabeth Stuart,* violinist *Jameson Cooper,* pianists *Donna Lee* and *Derek Nishimura,* the *Euclid String Quartet*, the *Oberlin Choristers* directed by *Katherine Plank,* and *Karel Paukert,* organ. *Karel Paukert* plays a curator's recital at 2:30 on the 19th. Finally, a recital on Sunday the 26th at 2:30 brings *Judith Ingolfsson,* violin, with *Ronald Sat,* piano, in a preview of Ingolfsson's Carnegie Hall debut recital.

Free admission, unless otherwise indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.



Leonidas Kavakos

1 Wednesday

Gallery Talk 1:30 *20th-Century American Art*. Kate Hoffmeyer

Film 7:00 *The Life and Death of King Richard III* (USA, 1912, b&w with color tints and tones, silent with music track, 55 min.) directed by James Keane, with Frederick Warde. Recently donated to the American Film Institute by an Oregon collector, this is the oldest surviving American feature film. The AFI preserved and restored the movie, recreating the original color tints and tones and commissioning a new orchestral score by Ennio Morricone. Warde, a prominent Shakespearean actor of his day, plays the doomed king "like an aging, devilish rock star" *(Film Comment),* and the movie boasts five battle scenes and a $30,000 budget. Print courtesy of the American Film Institute. Preceding the film at 7:00, actor Dana Hart will deliver monologues from *Richard III.* Mr. Hart appears courtesy of the Great Lakes Theater Festival. $4 CMA members, $6 others

Trideca Lecture 7:30 Virginia Nicholson presents *The Golden Age of Charleston,* focusing on a country house that, earlier in this century, was a setting for the lives of two artists, Vanessa Bell and Duncan Grant, who entertained there such important literary figures as Lytton Strachey, T. S. Eliot, and Virginia Woolf. The decor of Charleston represents the only surviving example of the domestic decoration of Bell and Grant. Virginia Nicholson is the granddaughter of Vanessa Bell. Sponsored by the Trideca Society. Trideca members are admitted free. Guests $10, paid at the door

2 Thursday

First Thursday Curatorial consultation for members only, by appointment

Highlights Tour 1:30 CMA *Favorites*

3 Friday

Highlights Tour 1:30 CMA *Favorites*

Recital 7:30 *Jeremy Denk,* piano. Works by J. S. Bach, Beethoven, and Schumann

4 Saturday

Gallery Talk 10:30 *Fit for a King: Treasures of Royal Patronage*. Dale Hilton

Highlights Tour 1:30 *CMA Favorites*

5 Sunday

Harvey Buchanan Lecture 1:00 *Teaching Art History and Technology*. John Pinto and Kirk Alexander, both of Princeton University

Gallery Talk 1:30 *20th-Century American Art*. Kate Hoffmeyer

Concert 2:30 *St. Paul's Choir and soloists* with organist *Karel Paukert*. Works by Duruflé, Dvořák, and Hurník.

Family Express 2:00–4:30 *Ancient Royal TreasURes*. What did the people of Sumer look like and how did they live? We'll have a better understanding of these ancient people from the "cradle of civilization" after we take a closer look at treasures created by Sumerian artists. These treasures were excavated from the royal tombs of Ur, but you can create your own and take them home

Film 2:00 *Henry V* (Britain, 1944, color, 137 min.) directed by Laurence Olivier, with Laurence Olivier, Robert Newton, and Leslie Banks. This rousing, splendid, and colorful historical drama is a model Shakespeare adaptation, and was made to inspire patriotism and unity among wartime Brits. New 35mm color print! $4 CMA members, $6 others

7 Tuesday

Highlights Tour 1:30 *CMA Favorites*

8 Wednesday

Gallery Talk 1:30 *The Year 1000 AD in Art*. Mary C. Woodward

Guest Lecture 7:00 *Artifacts from the Royal Tombs of Ur*. Irene Winter, professor, Department of Fine Arts, Harvard University (co-sponsored with the American Institute of Archaeology, Cleveland Chapter)

Film 7:00 *The Taming of the Shrew* (USA/Italy, 1967, color, 126 min.) directed by Franco Zeffirelli, with Elizabeth Taylor and Richard Burton. Larger-than-life performances and lush trappings highlight this lively, bawdy Shakespearean comedy. Music by Nino Rota. 35mm scope print! $4 CMA members, $6 others

9 Thursday

Highlights Tour 1:30 *CMA Favorites*

VIVA! Concert 7:30 *Noche Flamenca*. This fascinating company from Spain brings out the essence of flamenco's roots passed down by Andalucian Gypsies: raw, earthy, and hot. Reminiscent of shows seen in the *cafés cantantes* of Spain, for the past three summers their performances have played to sellout crowds in New York. Soledad Barrio, the company's lead dancer, who has been singled out for her breathtaking performances, will be joined by seven musicians, singers, and dancers in a mesmerizing display of what is described by the *New York Times* as "first rate . . . like flames flaring up out of darkness." Gartner Auditorium. Single tickets are $28 and $24, CMA members $24 and $21

10 Friday

Highlights Tour 1:30 *CMA Favorites*

Adult Studio Class Begins 6:00–8:30, Fridays, March 10–April 28, *Composing in Oil*. This class helps beginners and experienced painters master composition through formal abstract elements such as pattern, color, contrast, texture, and form. Instructor, Susan Gray-Bé. Limit 12. $50 registration fee for members, others $100. Additional $55 for supplies. Call ext. 461 to register by the 9th

Guest Lecture 6:30 *The Craft Specialists of Power and Prestige: Traders, Jewelers, and Metallurgists of the Third Millennium BC*. Aslihan Yener, associate professor specializing in the archaeology of Anatolia, from the Oriental Institute at the University of Chicago

VIVA! Concert 7:30 *Noche Flamenca* (sold out; second performance added Thursday the 9th)

11 Saturday

Gallery Talk 10:30 *History of Painting*. Cavana Faithwalker

Highlights Tour 1:30 *CMA Favorites*

12 Sunday

Gallery Talk 1:30 *The Year 1000 AD in Art*. Mary C. Woodward

Icelandic Music Recital 2:30 *Elizabeth Stuart,* mezzo-soprano*; Jameson Cooper,* violin; pianists *Donna Lee* and *Derek Nishimura*; the *Euclid String Quartet*; the *Oberlin Choristers, Katherine Plank,* director; and *Karel Paukert,* organ. Works by Nordal, Leifs, Tómasson, Thórarinsson, and Ragnarsson

Family Express 2:00–4:30 *Ancient Royal TreasURes*. See Sunday the 5th

Film 2:00 *A Midsummer Night's Dream* (USA, 1935, b&w, 132 min.) directed by Max Reinhardt and William Dieterle, with James Cagney, Dick Powell, Joe E. Brown, and Mickey Rooney. This beautiful and enchanting Shakespearean fairy tale features Mendelssohn music, a top-notch comic cast, and Oscar-winning cinematography. The only sound film by legendary European stage director Reinhardt. Restored 35mm vault print of the original, uncut version! $4 CMA members, $6 others

Performing Arts

When the Friday, March 10 performance of *Noche Flamenca* was sold out, we asked the group if they could add a second date. We are pleased to announce a second show, Thursday the 9th at 7:30. Single tickets are $28 and $24, CMA members $24 and $21.

On Saturday the 18th at 8:00, a **Jazz on the Circle Concert** brings the *Count Basie Orchestra, Grover Mitchell*, director, winner of 17 Grammy Awards and one of the last of the original big bands. A free lecture at 7:00 precedes the concert. For tickets, call the Cleveland Orchestra box office at 216–231–1111.

A Change in the VIVA Series

We are sorry to inform you that the group *Mammas*, slated to perform here this month, has indefinitely postponed its North American tour. The good news is that we have added a sensational concert on the exact same date and time as the previously scheduled event, 7:30 on Friday the 24th: *Fantcha: The Romance of Cape Verdéan Music*. In her Cleveland debut, vocalist *Fantcha* sings the earthy songs of her hometown. Tickets are $25 and $22, CMA members $22 and $19. Don't miss the next VIVA! concert when Brazilian singer *Virginia Rodriguez* visits on Friday, April 14.

Just announced: The legendary 78-year-old Kentucky folk singer *Jean Ritchie* comes to Gartner Auditorium at 7:30 on Friday, April 28. Tickets are $17, $15 for CMA and Folknet members, at the ticket center.



Noche Flamenca

Education

Attend any one (or all) of five **Guest Lectures** this month. On Sunday the 5th at 1:00 is the annual Harvey Buchanan Lecture, *Teaching Art History with Technology*, with John Pinto and Kirk Alexander of Princeton University. On Wednesday the 8th at 7:00, Irene Winter from Harvard University presents *Artifacts from the Royal Tombs of Ur* (co-sponsored with the American Institute of Archaeology). On Friday the 10th at 6:30, Aslihan Yener from the University of Chicago offers *The Craft Specialists of Power and Prestige: Traders, Jewelers, and Metallurgists of the Third Millennium BC.* Local gallery owner Michael Verne presents *After the Earthquake: Japanese Printmaking in the 20th Century*, Wednesday the 22nd at 7:00. Denise Schmandt-Besserat from the University of Texas at Austin offers *At the Courts of the Kings of Ur*, Friday the 24th at 6:30.

Thematic Gallery Talks or **Highlights Tours** leave the main lobby at 1:30 daily and at 10:30 Saturday mornings during museum art classes. Check daily listings for topics. A new **Video** title begins each Tuesday and runs continuously during museum hours.

Hands-on Art

On Saturday the 18th from 10:30 to 4:00, Sun-Hee Choi's **All-day Drawing Workshop** is for beginners to advanced students ($20 for CMA members, others $40, fee includes materials and parking). Limit 12. Call ext. 461 to register by Friday the 17th.

Susan Gray-Bé's **Adult Studio Class,** *Composing in Oil*, is 6:00–8:30, Fridays, March 10 to April 28 ($50 for members, others $100, with an additional $55 for supplies). Limit 12. Call ext. 461 to register by the 9th.

Stop in with the kids for free **Family Express** hands-on projects any Sunday from 2:00 to 4:30. On the third Sunday of each month, the first hour is devoted to *If These Walls Could Talk*, a storytelling excursion through the galleries. On Sundays the 5th, 12th, and 26th, the workshop is *Ancient Royal TreasURes*. On Sunday the 19th, we have **If These Walls Could Talk** from 2:00 to 3:00 with *The Tale of Gilgamesh: Sumerian Mythology*, followed by a workshop from 3:00 to 4:30, *Wonderful Wings*.



Parade Training

Parade the Circle Celebration will be Saturday, June 10. Free offsite training workshops for group leaders begin Tuesday evenings this month. For details call ext. 483. Public workshops at the museum begin April 28.

14 Tuesday

Highlights Tour 1:30 *CMA Favorites*

15 Wednesday

Gallery Talk 1:30 *From Paris to Tahiti: 19th-Century French Art*. Lisa Robertson

Preconcert Lecture 6:30 *Paul Cox* gives a preconcert lecture in the recital hall

Film 7:00 *Julius Caesar* (USA, 1953, b&w, 120 min.) directed by Joseph L. Mankiewicz, with Marlon Brando, James Mason, and John Gielgud. For the Ides of March: Shakespeare's thriller about power, honor, and intrigue in ancient Rome. $4 CMA members, $6 others

Concert 7:30 *Leonidas Kavakos,* violin, with *George Lazaridas,* piano. Kavakos won the 1985 Sibelius Competition in Helsinki (in which he was the youngest contestant), the Naumburg Violin Competition in 1988, and the silver medal in the 1986 Indianapolis International Violin Competition. He performs throughout the U.S., Europe, Australia, and the Far East. In his return to the museum, he plays works by Beethoven, Brahms, and Schubert. General admission $20 or $18; CMA and Musart Society members, senior citizens, and students $16 or $14; special student rate at the door only $5 (all at the ticket center)

16 Thursday

Highlights Tour 1:30 *CMA Favorites*

17 Friday

Highlights Tour 1:30 *CMA Favorites*

18 Saturday

Gallery Talk 10:30 *The Year 1000 AD in Art*. Mary Woodward

All-day Drawing Workshop 10:30–4:00. Sun-Hee Choi's intensive class is for beginners to advanced students ($20 for CMA members, others $40, fee includes materials and parking). Call ext. 461 to register by Friday the 17th

Highlights Tour 1:30 *CMA Favorites*

Jazz on the Circle Concert 8:00 *Count Basie Orchestra*. Winner of 17 Grammy Awards, the world-famous Count Basie Orchestra directed by Grover Mitchell and featuring drummer Butch Miles is one of the last of the original big bands. Basie's distinct style and sound take center stage as they perform such classic hits as *One O'Clock Jump, Georgia on My Mind,* and selections from their latest award-winning album, *Count Plays Duke*. At 7:00 there will be a preconcert lecture at the auditorium. For ticket information call the Cleveland Orchestra box office at 216–231–1111.

19 Sunday

Gallery Talk 1:30 *Medieval Art from Japan and Korea*. Lisa Robertson

If These Walls Could Talk 2:00–3:00 *The Tale of Gilgamesh: Sumerian Mythology*. Anita Peeples

Family Express 3:00–4:30 *Wonderful Wings*. Wings aren't just for the birds. Find lions and other winged creatures in the museum's galleries and make a pair for yourself to "fly" home

Curator's Recital 2:30 *Karel Paukert,* organ. Program to be announced

21 Tuesday

Highlights Tour 1:30 *CMA Favorites*

22 Wednesday

Gallery Talk 1:30 *Medieval Art from Japan and Korea*. Lisa Robertson

Guest Lecture 7:00 *After the Earthquake: Japanese Printmaking in the 20th Century*. Michael Verne, a gallery owner based in Cleveland and an expert in contemporary Japanese prints, will discuss the influence of major artists who contributed to the printmaking boom that followed the earthquake of 1923

Trideca Lecture 7:30 *Design Concepts for the New Millennium*. Gaetano Pesce, Italian designer of architecture, furniture, and a great variety of graphic and industrial projects, looks to the future. Sponsored by the Trideca Society. Trideca members are admitted without charge. Guests $10, paid at the door

23 Thursday

Highlights Tour 1:30 *CMA Favorites*

Film

Shakespeare on Film

For as long as there have been movies, there have been adaptations of Shakespeare plays. As proof one need look no further than the 1912 film version of *The Life and Death of King Richard III,* the oldest surviving American feature film. This silent rarity, recently rediscovered when a private film collector donated his print to the American Film Institute, has its Cleveland revival premiere on March 1. It is one of five top-notch Shakespeare adaptations that will screen this month as part of "Total Will Power," the Great Lakes Theater Festival's initiative to have all the works of Shakespeare heard out loud in northeast Ohio during 2000. The other four are: Laurence Olivier's *Henry V* (the 5th); Franco Zeffirelli's *The Taming of the Shrew* with Elizabeth Taylor and Richard Burton (the 8th); Max Reinhardt and William Dieterle's *A Midsummer Night's Dream* with James Cagney (the 12th); and, for the Ides of March (the 15th), Joseph L. Mankiewicz's *Julius Caesar* with Marlon Brando. All will be shown in beautiful 35mm film prints. Admission to each is $4 for museum and GLTF members, $6 for others.



The Taming of the Shrew

March's other film, back by popular demand, is *Richter, the Enigma* (the 29th), an epic documentary portrait of legendary Soviet pianist Sviatoslav Richter. Admission $4 CMA members, $6 others.

24 Friday

Highlights Tour 1:30 *CMA Favorites*

VIVA! Concert 7:30 *Fantcha: The Romance of Cape Verdéan Music.* A protégé of the famed "Barefoot Diva," Cesaria Evora, Fantcha (BMG/Tinder Records) sings the bluesy *morna* and *coladeira*, the romantic songs of Cape Verde. How best to describe morna? What tango is to Argentina and what fado is to Portugal, morna is to Cape Verde. Accompanied by her seven-member ensemble, Fantcha's uplifting and sensual voice showcases the Brazilian, Portuguese, Cuban, and African influences in her music. She has performed at venues such as the Hollywood Bowl and Chicago World Music Festival. Cleveland debut. "Rich, haunting, gracious voice." —*Variety.* Gartner Auditorium. $25 and $22, CMA members $22 and $19

25 Saturday

Gallery Talk 10:30 *Representations of the Annunciation.* Pat Ashton

Highlights Tour 1:30 *CMA Favorites*

26 Sunday

Gallery Talk 1:30 *Sumer, Y2KBC: Treasures from the Royal Tombs of Ur.* Nancy Prudic

Family Express 2:00–4:30 *Ancient Royal TreasURes.* See Sunday the 5th

Recital 2:30 *Judith Ingolfsson,* violin, with *Ronald Sat,* piano. A preview of Ingolfsson's Carnegie Hall debut recital. Works by Beethoven (*Sonata No. 8 in G major*), J. S. Bach (*Solo Sonata No. 3 in C major*), Bloch (*Poème mystique*), and Wieniawski (*Faust Fantasy*)

28 Tuesday

Highlights Tour 1:30 *CMA Favorites*

Meet the Director 5:30–7:30 *Katharine Lee Reid* chats with members

29 Wednesday

Gallery Talk 1:30 *Sumer, Y2KBC: Treasures from the Royal Tombs of Ur.* Nancy Prudic

Film 6:30 *Richter, the Enigma* (France, 1998, color, subtitles, 154 min.) directed by Bruno Monsaingeon. Back by popular demand is this prize-winning portrait of the great Russian pianist Sviatoslav Richter (1915–1997). Richter narrates the events of his life with candor and canniness, and the film includes some choice archival performances. Projected from videotape. $4 CMA members, $6 others

30 Thursday

Meet the Director 11:00 *Katharine Lee Reid* chats with visitors

Highlights Tour 1:30 *CMA Favorites*

31 Friday

Highlights Tour 1:30 *CMA Favorites*

1 April Saturday

Meet the Director 10:30 *Katharine Lee Reid* chats with visitors

At Your Service

The museum's office of gift planning is here to provide all our members with numerous helpful services at no cost.

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Charitable tax deduction calculations
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No matter the size of the gift you desire to make, we will work with you and your advisors to design a gift or estate plan that achieves your financial and philanthropic objectives.

If you would like to arrange a personal meeting with Karen Jackson to discuss your situation or if you have any questions, please call her at ext. 585.

Donor Circle Update

Members of the Donor Circles play a vital role in providing unrestricted support for the museum's annual operating fund. We welcome new members and we thank the following members for their generous increased support in 1999.

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Members: Meet the New Director!

Members have three opportunities to **Meet the New Director:** Tuesday, March 28 at 5:30 (for members only, by RSVP through the ticket center); and open meetings Thursday morning the 30th at 11:00 and Saturday, April 1 at 10:30.

The announcement of our new director, Katharine Lee Reid, was big news when it broke in early January, and those of you who gave us your e-mail address were among the first to hear it. Response from the e-mail was very positive. If you would like to participate in this service, please e-mail us at membership@cma-oh.org and type "subscribe" in the subject line. We'll add you to our broadcast list and keep you posted. If your e-mail address changes, please let us know.

We're pleased to announce that the *Members Magazine* is available online to you. Just visit our website at www.clemusart.com (you'll want to bookmark the site). Click on the "Magazine Online" banner, type in your membership ID number, and you'll be able to download Adobe Acrobat versions of the magazine pages (you'll need Acrobat Reader, a free software program you can get through a link from our site). We will keep back issues as an archive of information for you. It's another service we're happy to offer you as a VIP at the Cleveland Museum of Art.



We're organizing a **Members-only Trip to the Detroit Institute of Arts** to see the special exhibition *Van Gogh: Face to Face* on Thursday, April 13. See about 50 paintings and drawings in a show that concentrates on the artist's approach to portraiture. Call ext. 589 for information or to sign up.

Finally, make sure to stop in and pick up this month's **Members Introductory Special** (illustrated here) at the Art Museum Stores. Charming handmade glass suncatchers in assorted colors are available to members for the introductory price of $6.80 through the month of March.

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Take Note

Congratulations to Mary Vugrincic of Rocky River, winner of our free trip to Amsterdam. She visited the *Still Life* show with her son who lives in Vermont. He suggested she enter the drawing, to which she replied that she never wins a thing, so he submitted an entry for each of them. Originally from Croatia, she will be traveling with her husband, Cevomil.

Members may attend two lectures sponsored by the **Trideca Society**. On Wednesday the 1st at 7:30, Virginia Nicholson presents *The Golden Age of Charleston,* about a country house that, earlier in this century, was a setting for the lives of two artists who entertained there such important literary figures as Lytton Strachey, T. S. Eliot, and Virginia Woolf. Then, on Wednesday the 22nd at 7:30, Italian designer Gaetano Pesce offers *Design Concepts for the New Millennium.* Both sponsored by the Trideca Society and free to Trideca members. Guests are welcome to attend for $10 (paid at the door).

Don't miss two great exhibitions at area museums. The **Allen Memorial Art Museum at Oberlin College** (about 40 minutes from downtown Cleveland) offers *Framed and Shot: Photographs from the Allen Memorial Art Museum,* on view March 1 to May 29. The show is both a survey of the history of photography and a demonstration of the breadth and quality of the collection of the Oberlin museum, renowned as one of the finest college art museums in the nation. Call 440–775–8665 or visit www.oberlin.edu for information.

Meanwhile, the **Akron Art Museum** offers *Liza Lou: Bead the World,* March 11 to May 28, wherein the artist transforms everyday settings and objects into glittering constructions of glass beads. For information call 330–376–9185 or visit www.akronartmuseum.org.

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audio tour of the collection, free to members, $4 others, $3 students and seniors

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